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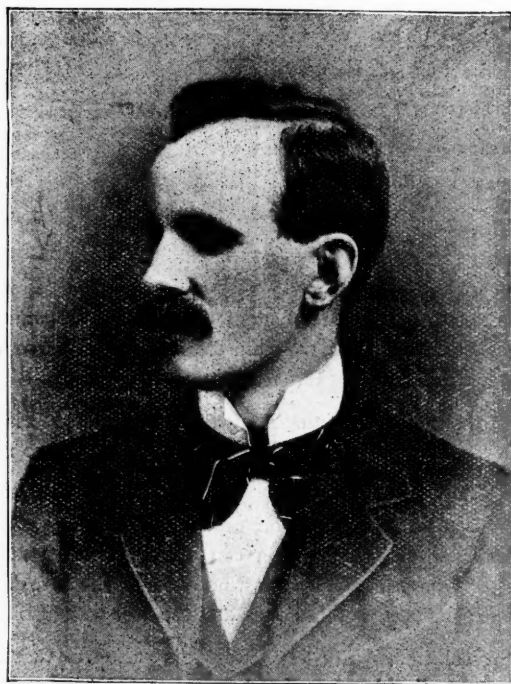
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## HOW NOT TO DO IT.

IF nine out of ten musical students or members of Choral Societies want to know how they can completely waste their time and money, while keeping up some semblance of interest, we can heartily recommend the following few Rules to their attention:—

1.—You must regard music as a time-killing device, designed primarily as a vehicle for showing off your own cleverness to your friends and admirers, and on no account must you study it seriously.

2.—If you are in a Choral Society you need not trouble to sing much, listen to the Conductor's remarks, or watch his beat. You can always amuse yourself more profitably by observing the peculiarities of your fellow choristers, noting how they are dressed, whether they are prepossessing in appearance and worth cultivating, and the best way of obtaining an introduction.

3.—Never read musical literature of any kind: it is quite true that much of it is not worth reading, and the doings of the musical world at large can be scarcely expected to interest persons who never heard of a Nikisch, Lamoureux, Bruno Steindel, or Humperdinck.

4.—As far as possible cultivate the habit of believing you know all about everything.

5.—Never try to understand a composer or performer's intention. If it is not quite clear to your mental comprehension at once, it is, of course, quite sufficient evidence that there is something faulty about it.

6.—Never take any interest in any other branch of music than the one you study yourself, and not even in this should you permit yourself to become enthusiastic.

A careful following of these Rules will assist you to be an unintelligent musician, unless you have talent, when Providence only can help you.

J. W.

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MICHAELMAS HALF TERM commences Monday, November 8th.

Entrance Examination Thursday, November 4th, at 2 p.m.

Thalberg Scholarship for Female Pianists. Last Day for entry, 9th November.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, Secretary.

## Editorial.

With this number of *The Minim* we present, as a Supplement, a Portrait of Miss Maud MacCarthy, the eminent violinist. Next month will be given, as a supplement, a part song for four voices "Ocean's Lullaby," the composition of the late John L. Hatton. This accomplished musician was born at Liverpool, in 1809. He composed many beautiful part songs, anthems, operas, cantatas, &c. He died, 1886, at Margate.

## November.

*November* is formed of the words, *novem ab contre*, because it is the ninth month from winter, according to the calendar of Romulus, though the *eleventh* according to the common reckoning. The Anglo-Saxons termed it *wint-monat*—namely, wind month; also *blot-monath*. In the Saxon, blot means blood; and in this month they killed great abundance of cattle for winter store—or, in part, for sacrifice.

## Gold Dust.

It is a good thing to laugh, at any rate; and if a straw can tickle a man, it is an instrument of happiness.

—:O:—

A man must serve his time to every trade save censure—critics are already made.—BYRON.

—:O:—

If one only wished to be happy, it could be readily accomplished; but we wish to be happier than other people; and this is almost always difficult, for we believe others to be happier than they are.—MONTESQUIEN.

Great souls are always loyally submissive, reverent to what is over them: only small, mean souls are otherwise.—CARLYLE.

—:O:—

Few things are impracticable in themselves; and it is for want of application, rather than of means, that men fail of success.—LA ROCHEFOUCAULD.

—:O:—

Discontent makes us to lose what we have; contentment gets us what we want. Fretting never removed a cross nor procured a comfort; quiet submission doth both.—JACOMB.

—:O:—

Each man can learn something from his neighbour; at least, he can learn this:—to have patience with his neighbours, to live and let live.—CHARLES KINGSLEY.

—:O:—

He that is much flattered soon learns to flatter himself.—JOHNSON.

—:O:—

The finest nature, like the truest mind, must be tempered in the hottest furnace.—WHYTE-MELVILLE.

—:O:—

There's life alone in duty done,  
And rest alone in striving.—WHITTIER.

—:O:—

Dupes are indeed many; but of all dupes there is none so fatally situated as he who lives in undue terror of being duped.—CARLYLE.

—:O:—

Oh! who would trust this world, or prize what's in it, that gives, and takes, and chops, and changes, every minute?—QUARLES.

—:O:—

Failure, after long perseverance, is much grander than never to have a striving good enough to be called a failure.—GEORGE ELIOT.

ORGAN APPOINTMENT.—Mr. Edward Garthwaite, of the Cheltenham School of Music, and Assistant Organist of St. Matthew's Church, Cheltenham, has been appointed Organist and Choir Master of Holy Trinity Church, Taunton, in succession to Mr. Jeboult. There were upwards of sixty candidates.

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EXAMINATION for "Associate" of the R.C.M. April, 1898.

Syllabus and Official Entry Forms may be obtained at the College.

FRANK POWNALL, Registrar.

## Sketches of Rising Young Artists.

No. VII.

### MISS MAUD MACCARTHY.

The Portrait of this talented young artist, which has been taken recently, is given as a Supplement. She was born in Ireland in 1884, and is the daughter of Dr. C. W. MacCarthy, the well-known medical man of Sydney, New South Wales. Her talent for music showed itself at such an early age that she could sing in perfect time and tune before she could walk or talk. At the age of six, someone gave her a toy violin, and she grieved so much at not being able to "make it play right" that her mother decided to have her properly taught. Her studies have been almost entirely directed by the Spanish Violinist, Senor Arbos, who from the beginning expected great things from her. Before she was ten years old she made her first public appearance at her own Concert, in London, at the Prince's Hall, under the patronage of the Duke and Duchess of York, &c. The *Times* speaks of her playing on that occasion in the following words: "Miss Maud MacCarthy, another exceedingly young Violinist, made a remarkably successful appearance on Wednesday Afternoon, in Prince's Hall. In listening to her interpretation of Bach's beautiful Sonata in A, for Violin and Pianoforte, *the only trace of anything like immaturity was in the natural slightness of the tone.* It is evident that she has already made her choice, and intends to be an artist rather than a *virtuosa*. The real understanding and musical feeling which were evinced were most remarkable, and the little girl has an altogether phenomenal degree of dignity and repose of style in her performance. She has plenty of execution, too, and in De Bériot's 'Scène de Ballet' the accuracy

of her intonation and her neatness and brilliance in rapid passages marked her as having already advanced far beyond the level attained by either of the two boys who have lately appeared in London, though her age is about the same as theirs. It is understood that after this single appearance she is not yet to be permitted to play regularly in public, and we may heartily congratulate those who have the charge of her upon their wise decision; for there can be no doubt that this is a question of a very great artist, whose ultimate greatness is assured if only proper care be now taken." Then followed two years of quiet study, when no public appearances were allowed; but within the last eighteen months Miss MacCarthy has given three Concerts in London, the last being in June, 1897. She has also appeared three times at the Crystal Palace Saturday Concerts, at the Belfast Philharmonic Society's Concerts, &c. In the Summer of 1895 Miss Maud had the honour of playing before the Queen, at Osborne; and on Monday, the 18th of October last, she again had the privilege of appearing before Her Majesty at Balmoral, who, on the first time of hearing her, did the child the great honour of asking her to sign her name in her *private* Birthday Book. Miss MacCarthy is the lucky possessor of many souvenirs from all kinds of celebrated people. One of her most cherished treasures is a book presented to her by Mr. Gladstone, and inscribed in his own handwriting to "The dear little Irish Musician," etc. But Miss Maud is not only a violinist, she is a good linguist, an excellent cyclist, and quite a crack swimmer—indeed, she is as much at home in the water as most people are on *terra firma*.

Miss MacCarthy is now creating a great sensation in musical circles, as she is engaged to appear at the series of Concerts given by Madame Albani during this month.

## Madame Albani's Concert Tour.

### MADAME ALBANI AT BALMORAL.

Madame Albani, assisted by Miss Fanny Davies, Miss Maud MacCarthy, Mr. Lempriere Pringle, and Mr. A. F. Sewell, gave a Concert, by command of the Queen, at Balmoral Castle on Monday Evening, October 18th. The programme submitted appeared in the *Court Circular*. The Concert was most successful and enjoyable in every respect, and Her Majesty was graciously pleased to compliment the prima donna and the other artistes, and to express her entire approval of their efforts. Her Majesty presented each of the ladies and gentlemen forming the Concert party with a valuable souvenir of the occasion.

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Duet—V

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Madame Albani received a handsome and massive gold gilt, jewelled inkstand; Miss Fanny Davies, a gold chain bracelet, mounted with turquoises and diamonds; Miss Maud MacCarthy, a gold, enamel pendant—the Royal monogram and crown mounted with cabochon sapphires; Mr. Lempriere Pringle, the Royal monogram and crown in diamonds, mounted as a scarfpin; and Mr. A. F. Sewell, a gold coil scarfpin, mounted with diamonds and rubies. Madame Albani stayed at the Castle overnight, and the next morning she was received by Her Majesty, who again expressed the great pleasure with which she had listened to the gifted artiste's singing. Madame Albani and her husband, Mr. Ernest Gye, then drove to Old Mar Lodge, and lunched with the Duke and Duchess of Fife.

The *Court Circular* gave the following the next day:—

Balmoral Castle,  
October 19th.

Madame Albani Gye arrived at the Castle.

In the evening a Concert, arranged by Mr. Ernest Gye, was given before Her Majesty and the Royal Family, at which the following programme was performed:—

Solo Pianoforte { Gavotte ..... *Scambati*  
                          { Scherzo in C Sharp Minor ..... *Chopin*

**Miss Fanny Davies.**

Aria..... "Non Mi dir" ..... *Mozart*

**Madame Albani.**

Solo Violin..... "Zigeunerweisen" ..... *Sarasate*

**Miss Maud MacCarthy.**

Air..... "Don Carlos" ..... *Verdi*

**Mr. Lempriere Pringle.**

Duet—Voice and Pianoforte "Liebestodt" (*Tristan*) *Wagner*

**Madame Albani and Miss Fanny Davies.**

Solo Pianoforte... "Tarantella" (*Venezra e Napoli*) ..... *Liszt*

**Miss Fanny Davies.**

Solo Violin..... "Highland Memories"—

{ (a) "On the Loch" ..... *H. McCunn*  
                          { (b) "Harvest Dance" }

**Miss Maud MacCarthy.**

Songs ..... { (a) "Slumber Song" ..... *Miss L. Lemon*  
                          { (b) "Waltz" ..... *Bemberg*

**Madame Albani.**

At the Pianoforte—**Mr. A. F. Sewell.**

The ladies and gentlemen of the household were present, and the following had the honour of being invited:—Lady Blythwood, Miss Helen Campbell, Colonel and Mrs. Barrington Campbell, Lady Edwards, Mr. Charles C. Edwards, Mr. James Forbes, and the Rev. S. J. Ramsay Sibbald.

Mr. Ernest Gye and Madame Albani, Miss Fanny Davies, Mrs. and Miss Maud MacCarthy, Mr. Lempriere Pringle, and Mr. A. F. Sewell, had the honour of being received by the Queen during the evening.

—10:—

#### MADAME ALBANI AT ABERDEEN.

It is now two years since Madame Albani last visited Aberdeen, but the enthusiastic greeting which she received on October 20th must have convinced her that local Concert patrons keep faith with their favourites, and are ever ready to welcome them back again. Ever since that memorable night in May, 1872, when she made her debut at Covent Garden Theatre in the Opera, *Somnambula*, Madame Albani's career has been one of signal and uninterrupted success. But, although she was and is essentially an operatic vocalist, it has been in the more popular field of Oratorio that she has sung herself into the hearts of the British public. No English Festival of any importance is complete without the presence and assistance of Madame Albani. Her own personality—as was abundantly evidenced at Aberdeen—has much to do with this wonderful popularity. From the moment that she stepped, bowing, upon the platform to sing the lovely aria, "Piano, piano," from Weber's "Der Freischütz," to her last appearance, when she gave Miss Lemon's new "Slumber Song" and Bemberg's "L' aura è Leggera," all the charming grace of manner, so characteristic of the true artist, was brought out in marked degree. It is not too much to say that Albani sang magnificently. She was in perfect voice, and captivated the whole audience. At the close of her first appearance a beautiful bouquet was gracefully presented to her by one of the students in the Orchestra.

Madame Albani did not, however, on this occasion take up the position altogether of a star, for she had associated with her, and was supported by, a party of artists of conspicuous ability. Miss Maud MacCarthy, a youthful violinist of great promise, came as a perfect revelation. Her execution is simply marvellous, and it is by no means too high a tribute of commendation to say that as a violinist she occupies first rank. She is, moreover, a most unassuming little player, and is unquestionably a young Neruda. Miss MacCarthy is no mere prodigy; she is already a remarkably finished performer. Her contributions were the first movement in the "Kreutzer Sonata" (Beethoven), Sarasate's "Zigeunerweisen," Hamish MacCunn's lovely Highland Memories ("On the Loch" and "Harvest Dance"), and she also, in conjunction with Madame Albani, played a perfectly ravishing obligato to the Beethoven-Gounod "Ave Maria" sung by Madame Albani in response to an

enthusiastic re-call. Mr. Lempriere Pringle was warmly encored. He is as brilliant on the Concert platform as on the stage in Opera. Miss Fanny Davies, the foremost English exponent of solo piano-playing, performed to perfection. The "Impromptu in G" (Schubert), "Scherzo in C Sharp Minor" (Chopin), and "Liebestraum" (Liszt), and Louis Diémer's "Shake Study," all served to show her complete mastery of the instrument. Miss Davies was again and again encored. The highest praise is richly merited by Mr. F. A. Sewell, who, as accompanist and conductor, appeared to great advantage.

—:o:—

Madame Albani will appear at Cheltenham on November 16th, at the Festival Society's Concert. Mendelssohn's Motett, "Hear My Prayer," and Mr. Edward Elgar's "Bavarian Choral Songs" will be included in the programme, under the Conductorship of Mr. J. A. Matthews.

### Chorus Singing.

On the constantly recurring question as to whether chorus work is injurious to the voice a recent writer says: Singing in a chorus cannot injure your voice unless you deliberately and persistently force it, which no competent chorus master will encourage in his choristers. On the contrary, some experience in chorus work is indispensable to every vocal student, and our greatest vocalists have all profited by it at some period or other in their careers. Pupils who cannot participate in chorus work without injuring their voices are either possessed of very little voice to injure or are being improperly taught by their teachers in tone production. The medium of endurance necessary in an aspiring vocalist to take a leading rôle in an opera is such as no amount of properly directed chorus singing can equal. It is oftentimes intensely amusing to one to hear from singers devoid of any one of the three great requisites of a voice—namely, first, a voice, second, a voice, and third, a voice—objections against taking part in chorus work on the grounds of "wearing" whatever suspicion of "voice" they may possess. Many of the greatest composers have specially recommended vocal students, and in fact all students of music, as a very essential feature of their musical training, to participate in well-directed chorus work. The advice of such vocalists as Albani, Melba, and Nordica, who earnestly recommend vocal students to acquire a general musical culture, should be heeded by all who aspire to any distinction as vocalists. There may, of course, be exceptional cases in which fragile voices require to be treated with greatest tenderness in order to be fresh when

the glad opportunity presents itself for the public singing of a harmless ballad, but the best advice that a vocal teacher can tender to such candidates for vocal distinction is to save time and money for an occupation for which they may be better adapted by nature.

### Sketches of Blind Organists and Composers.—No. 1.

Mr. W. Wolstenholme, Mus.Bac. Oxon, is a native of Blackburn, Lancashire. He was born blind. Many years of his early life were spent at Worcester, where he was a pupil at the College for the Blind, his musical studies being carried on under the direction of the late Dr. Done, of Worcester Cathedral. During these years of pupilage he took temporary duty as organist at several of the city churches, gave organ recitals, and in 1885 played Mendelssohn's G minor Concerto at a concert of the Worcester Philharmonic Society. In 1887 he took the degree of Mus.Bac. at Worcester College, Oxford, his exercise being a Cantata, "Lord Ullin's Daughter," for soli, chorus, and strings. He is now organist and choirmaster at St. Paul's Church, Blackburn, to which post he was appointed in 1888.

Mr. Wolstenholme has been heard as an organist and pianist in many parts of the country, and last winter gave several pianoforte recitals, which were rendered novel and especially interesting by the fact that the entire text of the music was thrown upon a lantern screen, thus enabling the audience to follow the performer note by note. Four recitals given on these lines last season were so favourably received that Mr. Wolstenholme intends to continue the experiments during the coming winter.

As a composer, Mr. Wolstenholme is best known by his organ pieces. The Canzona, Minuet and Trio, Andantino and Finale in B flat are published by Messrs. Robert Cocks and Co. (Recital Series): also Die Frazze und Die Antwort (Question and Answer), while the Sonata in D (in style of Handel), Caprice in F, and some shorter pieces are published by Messrs. Novello and Co. Other published works include "A Collection of Pianoforte Pieces" in three books (Cocks); Songs, "The Voice of Love" for soprano, "Serenade" for tenor or baritone (Weekes), part-songs, &c. A Quintet for piano and strings, Quartet for strings, and pieces for orchestra, harp, violin, viola, oboe, &c., are amongst Mr. Wolstenholme's unpublished works, as well as numerous hymn-tunes, chants, services, and other church music. The portrait of Mr. Wolstenholme is from a photograph taken by Mr. R. P. Gregson, Blackburn, and is published by his kind permission.

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For further particulars, address Secretary.

**Psychological Music.**

"There is nothing which more ravishes and transports the soul than harmony."—Addison.

The Poets, who of all writers seem the most sensible of the efficacy of music, appear uniformly to consider it as an intellectual, and consequently a serious pleasure, engaging not only the attention of the ear, but the powers and faculties of the soul. The slightest consideration given to the latter part of this assertion, viz.—that music is a puissant medium, psychologically,—will prove it tenable. When we refer to historical evidence, we find music playing an important rôle, as a religious, educational and therapeutic force. The Egyptian priests particularly used music in combination with their religious mysteries, for the spiritual, intellectual and physical welfare. Poetry, legendary lore and erudite philosophical treatises alike testify to the high estimate the Greeks placed on music as a means of discipline for physical and psychical development. Plato taught that music must lead to a love of the beautiful in all things, while Plutarch in his splendid treatise on music spoke of the divine art as calculated to form and compose the minds of youth to what was proper, sober and virtuous; and Ruskin speaking of the fine arts in general, says "the great arts have had, and can have but three principal directions of purpose,—first, that of enforcing the religion of men; secondly, that of perfecting their ethical state; thirdly, that of doing them material service."

Eliminating the third part, (being a digression from our present subject), we may consider the first and second portions of this dictum conjointly. In fact, the two are compatible, for if music (or any art) once enforces the religion of men, the perfecting of their ethical state must necessarily follow. When a man views life from the psychical point of living, his very "Being" *per se*, will already be advancing ethically.

"Now, has music the power of enforcing the religion of men?" We know, that the greater part of religious progress has been more or less through the medium of music. Take the most refined and elaborate service of a church, downwards to a group of men and women in the street expressing their praises upon a few brass instruments and a drum, or even less than this,—an accordion accompaniment—take these, I say, and you must have but one conclusion, viz.—that all (in their own way) are trying to advance psychically, and that, by making music a great support towards that advancement, for Professor Taine says:—"Art is conspicuous for its noble and popular ministrant, manifesting whatever is most exalted; and manifesting this to all. Music is the organ of an over refined excessive sensibility, and vague boundless aspiration; it is expressly designed for this service and no art so well performs its task."

It follows then from this, that music is a means to exalt the mind, and ultimately a way to perceive the beautiful in all things, which is the expression of the moral ideal, or the expression of the invisible, and therefore a psychical exponent. It is a fearful responsible medium, by means of which we are able to pierce through the Time Element and glance into the Eternal. The grandest strains, from Bach's immortal Fugues, to the simplest orations delivered, owe their efficacy to the gradations and modulations of music. In his *Natural Supernaturalism*, Carlyle says: "Our highest Orpheus walked in Judea eighteen hundred years ago; his sphere melody, flowing in wild native tones, took captive the ravished souls of men, and being of a truth sphere melody, still flows and sounds, though now, with a thousand-fold Accompaniments, and rich symphonies through our hearts; and modulates and divinely leads them. Without the music of some inspired Orpheus was no city ever built; no work that man glories in ever done."

Our thousands of exegetic addresses simply amount to one and the same thing, viz.—"That we may realize all things in Harmony,"—or using the theosophical terms,—Peace, Rest, Heaven,—or whatever expression is used. As the soul is the assemblage of the intellectual and emotional faculties common to all mankind, therefore, all feel that craving to partake of the Perfect Ideal, and being in sympathy at this point if not others, we are glad to have music as a universal means to communicate our sympathies in this respect. It is the sacred emblem of Truth, Peace and Order, to humanise, soften and purify the soul, and sending forth sounds to awaken latent harmonies within us, thus produce a vivid idea of the Eternal Harmony. What young man would want to hear a sermon, or litany, if he chanced to step into an open church or cathedral and hear softly echoing round the

columns and under the clerestory, the tender admonition from that beautiful anthem:—"Where-withal shall a young man cleanse his way." A girl would pause upon her path to some folly of despair could she listen for a few minutes to—"Come unto Me all ye that are heavy laden, and I will give you rest." Let me exemplify by the following short story:—

The grand old Church was dimly lighted as the sun was sinking below the horizon. An organ recital was to be given that evening; as the audience were wending their way into the Church, a father, leading his six-year-old little boy by the hand, was seen slowly and reluctantly entering the porch. Many years had passed since he was in a Church; vicars had remonstrated with him in vain, to turn from his evil ways. Persuaded to-day in his good humour by his only child to go to the "cital," as the little fellow called it, he assented; partly to please his loving and motherless boy, whose face brought back memories of that dear one now lying in the grave, and partly for his faint love of music, remembered in his boy-hood days. Quietly seated, he took to himself all the pathetic and solemn appeals from the organ loft, when as a climax came the grand diapasons rolling forth Bach's majestic fugue, known as St. Ann's, with its intricate, contrapuntal melodies, and sustaining pedals, followed by Mendelssohn's beautiful vocal solo "If with all your hearts, ye truly seek Me." This was too much for the father as his child tightened his little fingers round the strong man's hand, for tears were streaming down the face of the once reckless man. The key to his soul had been found, and "soul had spoken to soul." Art had enforced the religion of man, and the perfecting of his ethical state had begun.

Most people are susceptible to Music, with the exception of those whom Shakespeare defines as fit only for "treason and heinous crimes," and it is because few study music for "enforcing the religion of men and the perfecting of their ethical state" that what should be music is but a mere cacophony to the audience. Instead of Ruskin's assertion—"that of doing them material service"—coming in its order as third position, and being a resultant of the first and second, it generally takes first place, and leaves the other two statements to look after themselves. Artists only, can utilize music for a psychical help, for "soul must appeal to soul." Thousands of persons who pose as artists in all the fine arts, as well as music, are but simulacrums, and are unknown to art, and art unknown to them. "Many are called, but few are chosen." And though often faint with sickness, and troubled with many disappointments and discouragements, the few true workers go steadily on, making the

world a fit place for man to dwell; and by the help of their joined hands the work is surely sustained and vitally expanded, thus leading on more and more unto the "Perfect Day," when:—

Music calls, and claims the soul  
And Heaven's eternal melodies roll.

FREDERICK CHARLES BAKER.

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#### See Syllabus A.

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#### See Syllabus B.

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Conditions and full particulars are contained in the Syllabus for 1898.

Copies of Syllabus will be sent post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, Hon. Secretary.

### Miss Anna Williams.

This talented artist made her last public appearance as a soloist, at the Albert Hall, on Wednesday evening, October 13th. An enthusiastic audience assembled to bid her good-bye. The *Daily Telegraph* says:—"It is difficult at all times to say farewell with a smiling face, and it would have been a matter of sheer impossibility for amateurs to bid good-bye to one whose association with the art of music has been both a long and an honourable one without a feeling that old ties were being sundered—that yet another book, dear to a multitude of readers, was being closed for ever. We have a vivid recollection of a certain evening at St. James's Hall some twenty years ago, when a nervous young singer set herself to win the favour of a ballad concert audience in Frederic Cowen's sweet song, "It was a Dream." Much has happened since then in the world of music, but the progress of Anna Williams to that high place in her profession which, unfortunately, she now feels herself called upon to relinquish will not easily be forgotten by those who love oratorio, and who bear gratefully in mind the services of oratorio's chief pillars among us. It is not too much to say that throughout the length and breadth of the land, wherever "The Messiah" and "Elijah" and the rest of the familiar masterpieces are cherished and revered, there also is the name of Anna Williams held in that esteem which is the true artist's right. Oratorio now must needs go its way lacking the valuable offices of one of its principal votaries. But the memory of Anna Williams's work will endure, and side by side with that memory will go the goodwill of all who appreciate what this accomplished singer has done for the art that belongs, beyond all else in music, to England.

"Last night's farewell programme was mainly given up to matter well known and easy of comprehension. Those who came to hear Anna Williams for the last time were naturally eager to listen to something as familiar to themselves as to the singer. This desideratum they found in such pieces as Handel's "Angels ever Bright and Fair" and Weber's "Softly Sighs." How the artist has sung these in the past we all know. Let it merely be said, then, that she gave both numbers last night with a purity and power that recalled a multitude of former successes. Need it be added that applause and bouquets were showered upon the singer at every possible opportunity. Nor did the audience's enthusiasm wane later on in the evening when Anna Williams came forward with Madame Albani and sang Mozart's "Sull' Aria," with such effect that an encore was inevitable. The last word was uttered to the touching strains of Schubert's "Farewell," for which new lines had been written by Mr.

E. Baumer Williams. Then came a succession of calls and a further offering of flowers, after which the artist was at length permitted to take her departure. How greatly the success of the concert was assisted by the presence of Madame Albani, Miss Marie Brema, Mr. Edward Lloyd, Mr. Santley, Mr. Plunket Greene, and others, may also be noted. So retires a gifted artist from the platform which she has graced so long. May happiness and good fortune attend the comparative leisure and the less arduous duties upon which Anna Williams now enters."

Miss Anna Williams was born at Campden Hill, London. Her father was literary adviser to Smith, Elder, and Co., Publishers. She studied under Mr. H. C. Deacon and Mr. J. B. Welch. Her first great success was at the National Music Meeting, Crystal Palace, June 27, 1872, when she took the first soprano prize. Afterwards she studied under Scafati at Naples, and again appeared at the Crystal Palace in 1874. Miss Williams has been a leading soloist at nearly all the Triennial Musical Festivals ever since, her appearance at the recent Hereford and Birmingham Festivals being marked with artistic success and general expressions of regret on her retirement. We gave an excellent portrait and a biography of Miss Anna Williams in No. 31 of *The Minim*. Our best wishes are now offered to the talented artist for long life and happiness.

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1882

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## The Forty-Eight Fugues by J. S. Bach.

### PART II.

In No. XXIX. the stretto begins in the bass before the close of the exposition, although the subject and answer are suspended sufficiently often to allow the admission of five episodes. The entries are very close, sometimes beginning at a distance of only two quavers, while in the final section, at bar 44, a stretto maestrale is again to be found. A point to be noticed in passing, with regard to this Fugue, is the manner in which the second half of the subject is made to act as counterpoint to the first. Some interesting passages can be found in No. VI., the subject direct being employed in stretto against itself in inversion, and in No. XXXI. the counter-exposition is formed of a canonic stretto between subject and answer at a distance of a semibreve. There can be little question that the construction of satisfactory episodes presents a task of much difficulty to the ordinary student, and therefore the achievements of Bach in this particular direction seem to many of us doubly remarkable. The neat manner in which the different parts are inverted—the sequences which never strike upon the ear as monotonous—no less than the constant variety of treatment, all afford us models of the utmost value. No. II. has four episodes, chiefly developed from the codetta and counter-subject, the first and fourth containing charming little bits of canon in the fifth below, between treble and tenor. The five episodes in No. XII. are formed from an inversion of the counter-subject, with free contrapuntal parts added, and the two episodes in No. XVI. are founded entirely on six notes contained in the second bar of the subject, the first having them between each voice in turn, while in the second they are given in the bass alone, with upper sequential parts. In No. XXV. the episodes contain good examples of canons written over sequential basses, and those to be found in Nos. XV. and XXXIX. are also interesting. The forty-third Fugue is a remarkable specimen of workmanship, possessing two subjects and two answers worked separately, as well as in various combinations. The forty-sixth has several points which should not be overlooked—among others, its quaint chromatic counter-subject. At bar 27 the subject enters as a canonic stretto between alto and tenor at a minim's distance; six bars further on the same thing recurs between treble and bass. Next come the voices in inversion, followed by a second canonic stretto in similar form. Then we have entries in the treble of subject inverted, and in the tenor of subject direct at a distance of a minim, repeated in the alto and bass, while finally the treble and alto have the

subject direct against itself inverted in tenor and bass, still at a minim's distance. The polyphonic character of Fugue precludes the possibility of a satisfactory division into four and eight-bar rhythm, but it is not difficult to trace ternary form in every one of the forty-eight, with the exception of No. V. This Fugue has no concluding entry in the tonic key, and therefore cannot be said to have a final section. Throughout this paper I have dealt chiefly with the construction of Fugue as exemplified by subject, answer, counter-subject, stretto, and episode, but I cannot help quoting two (Nos. III. and XVIII.) as specimens of graceful artistic beauty sufficiently conspicuous to redeem the works of any composer from the disparagement of being called dry. To sum up, Bach worked with steady, purposeful aim, ever keeping high ideals in view, no thought of pleasing popular fancy or pandering to prevailing taste interfered with his designs: his work was for posterity, not for the fleeting moment. Surely, in the present day, when so much that is merely pretty is forced upon our notice, it behoves all who are in earnest to do their utmost to spread the knowledge of such music as this more extensively. To know it thoroughly may be the work of years, but it is time well spent, for to those who seek rightly, new beauties will constantly unfold themselves. The Forty-Eight Fugues of John Sebastian Bach will stand for all time as lasting memorials of the greatest musical genius the world has ever known, and they form a very precious heritage to all those who are privileged to catch even a glimpse of the wonderfully illimitable possibilities of their beloved art.

C. M. E. POCHIN.

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## Counterpoint Notes.—No. XI.

By J. E. Green, M.A., Mus.Doc., etc., Vicar of Farmcot.

When we pass from the third to the fourth species of Counterpoint we find ourselves in the region of suspensions and not of passing, notes which have been the essential characteristics both of the second and third species. To the mind of the ordinary student, suspended discords, the chief feature of the fourth species, present considerable difficulty, and this circumstance perhaps accounts for the fact that, excluding the works of classical writers, they are conspicuous by their absence from the general run of modern compositions. Moreover it must be observed that when suspended discords become a prominent characteristic in composition they give it a 'heavy' effect, and thus render it more difficult of execution. It is perhaps not too much to say, they add a classical ring to it. Suspensions are difficult of execution both in vocal and instrumental compositions, they do not suit the popular taste, and therefore they are more sparingly employed, even in church music, in the present day, when less substantial articles obtain the greater favour. The student must therefore remember that when entering the province of suspensions he is undertaking the hardest parts of his elementary musical education: but when he has grasped the principle of their employment and introduction into musical composition, he will be able to appreciate the artistic musician-like spirit of J. S. Bach, the great fore-runner of instrumental fugues and contrapuntal writing, whose compositions are instinct with suspensions; and also write them into his own compositions. For examples of suspensions in instrumental music the student may consult J. S. Bach's 48 Preludes and Fugues and all the organ works of that composer, together with Mendelssohn's Organ and Piano works. For the introduction of suspensions into vocal music the learner must carefully analyse at the piano S. S. Wesley's cathedral anthems, marking the notes of one chord or harmony suspended over succeeding ones, and then, analysed copy in hand, he must go and listen to a choir sing the anthem he has thus critically studied.

We will now enter categorically into what we mean by a *suspension*. A suspension or suspended discord in the hanging of one or more notes of one chord over an ensuing chord in which the suspended note or notes of the previous chord form no essential or native portion. A suspension consists of three parts.

(1) The preparation, *i.e.* sounding one or more notes as intrinsic parts of one chord which same notes are continued or suspended over a succeeding chord as extrinsic portions of it. Whatever part in the score prepares a suspended discord, that same part must both create the discord by suspension, and resolve it by proceeding to the proper note of resolution.

(2) The *suspension*, *i.e.* continuing those same intrinsic and identical notes of the chord of preparation, by suspending them over a subsequent chord of which they are extrinsic members. The suspended note or notes are thus native to the harmony of preparation, but foreign to that of the suspension over which they hang. Thus it is apparent that, so far, a suspension or suspended discord consists of two parts; (a) the preparation when the same note or notes that are to become dissonant against a succeeding harmony are consonant parts of the prevailing harmony; (b) the *suspension* when those same notes (or vocal parts) that during the harmony of preparation were heard as concords, are now heard as discords by being suspended over an immediately consequent harmony. The period of *suspension* must never exceed, though it may equal, that of *preparation*; in other words, the dissonant or suspended period of a note or notes must never be of greater duration than the consonant or prepared part of the same note or notes.

(3) The third part of a suspension or suspended discord is called the *resolution*: *i.e.* terminating the discord by making the note, or part that created it, proceed to the note that it should have proceeded to immediately, had there been no suspension.

The fourth species of counterpoint should, as far as possible, contain a suspension on the first beat of each bar, but where this is impossible, instead of the suspension a *syncopation* may be employed. Syncopation, as defined by the late Sir G. A. Macfarren ("Counterpoint," p. 46) "is the sounding a note at an unaccented part of a bar, and retaining it against the following accent, so as seemingly to reverse the natural accentuation." This statement may be supplemented by defining syncopation to mean the apparent suspension of a consonant note, instead of a dissonant one. Properly speaking, a note when suspended over a subsequent harmony must be dissonant against that harmony, and so the figure is called a "suspension," but when that note is consonant with that subsequent harmony it is free in its progression, and therefore only has the appearance of a suspension, and may properly be defined as a syncopation. A cross accent is the older term for a syncopation: it probably means that the consonant note is heard on the unaccented part of the bar, and is continued over, across the bar line. When the student has appreciated the general principle, that in the fourth species of Counterpoint the consonant notes are heard on the unaccented instead of the accented parts of the bar, he will have little difficulty in mastering the two suspensions which are used in it. This step will form the basis of the next article.

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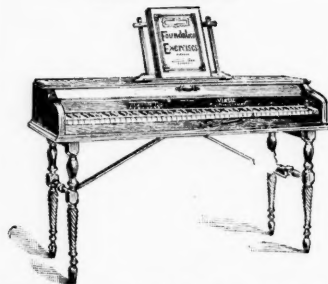
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## Correspondence.

[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

To the Editor of "*The Minim*."

Sir,—One or two of the statements made in your "*Minim Notes*" last month seem to me to require a little revising and correcting. I refer to the third paragraph on page 14. Here we are told the Organ in the Royal Albert Hall, Kensington, has five manuals. Your informant must have been under the impression that the word "*clavier*" was equal to "*manual*." As a matter of fact, the Organ has five claviers, four manual claviers, CC to C, pedal clavier, CCC to G, and 125 stops, 111 of which are speaking. This Organ contains the second largest pedal organ in England, having 21 stops to that department; that in Doncaster Parish Church has the largest pedal organ, consisting of 25 stops, only one stop less than that in the pedal of the Sydney Town Hall Organ. For those of your readers who may be interested in these matters, I will give what I consider the six largest Organs in England. Of course, in a case like this I am open to correction, for Organs are always cropping up to light which have been unknown to the public.

I have classified the following with regard to the large number of stops, not manuals:—

Royal Albert Hall, Kensington—Henry Willis and Sons—4 manuals, 125 stops;

The Town Hall, Leeds—Gray and Davison—4 manuals, 117 stops;

St. George's Hall, Liverpool—Henry Willis and Sons—4 manuals, 110 stops;

Parish Church, Doncaster—Re-built by Abbott and Smith—5 manuals, 102 stops;

Alexandra Palace Company, Limited—Henry Willis and Sons—4 manuals, 102 stops;

Westminster Abbey—William Hill and Sons—5 manuals, 99 stops.

As far as I can say, the Royal Albert Hall Organ and the one in the Alexandra Palace, both by Willis, are the only two Organs in England which have four stops on the pedal organ of 32ft., and in both cases three of them are flue stops and the fourth is a reed.

I shall be pleased to know if any of your readers can tell me of Organs lying between these six in respect to size.

I am, yours faithfully,

A. E. CHAPMAN.

(Our thanks are due for the above interesting letter.  
ED. *Minim*.)

## COPYRIGHT MUSIC.

Sir,—Will you please inform me why copyright music may not be copied in manuscript form? I am told that it is an illegal act to do so. I am sorry to say I have often made copies by transposing to other keys, and I know others who do the same thing in ignorance.—I remain, Sir, yours truly,

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We advise "Musical Student" and others to write to the publishers of a musical composition and ask for permission to make a manuscript copy. It is often granted under certain conditions, but sometimes a fee has to be paid.—ED. *Minim*.

## Reviews.

CANTATAS.—(Novello, Ewer and Co.) We have received an excellent selection of choral works from Messrs. Novello and Co., viz., "*The Jackdaw of Rheims*," *W. H. Speer*. This is an effective setting for chorus and small orchestra. The spirit of the Legend is well worked out, and will provide good practice for the chorus. "*King Arthur*," *Henry Purcell*. This is an acceptable work. The new edition is edited by Mr. W. H. Cummings. "*The Pied Piper of Hamelin*," *Richard H. Walthew*. Robert Browning's beautiful poem is wedded to effective music for tenor and bass soli, chorus and orchestra. It is of moderate difficulty, and is suitable for small societies.

CHORAL BALLAD. — "*Young Lochinvar*," *Archibald D. Arnott*, for chorus and orchestra. The music to Sir Walter Scott's poetry is tuneful and pleasing. This will be useful for small choirs.

CANTATA.—"*Robert of Sicily*," *F. K. Hattersley*, with solos for soprano, tenor, and baritone voices. This is a short and effective work, full of good choral writing.

BALLAD FOR CHORUS AND ORCHESTRA.—"*The Banner of St. George*," *Edward Elgar*. This is one of Mr. Elgar's popular works, and will be found of great interest. There is plenty of good melody throughout and fine choral effects.

CANTATA.—"*The Romance of the Roses*": Words by *Ellis Walton*. The music by *Oliver King*. This is a pleasing composition. The solos for tenor and soprano voices being very effective. The choruses are bright, and not difficult.

DE PROFUNDIS (Psalm cxxix).—*Josef Nesvera*. This is written for soli and chorus. It is a solid and clever composition. The finale, solo and double chorus, is exceedingly good. It will require an advanced choir to do it justice.

—:O:—

CANTATA.—“Favorite Games,” *E. A. Dicks, F.R.C.O.*, (Charles and Dible). This is a very interesting collection of melodies set to words by the late Alice M. Pugh. The movements may be sung in unison with good effect. Some of the national tunes are introduced in a clever way, adding interest to the work. The Tonic Sol-fa Notation is given with the Staff Notation, making the work doubly useful. There are no difficulties in the way, so that any class of school singers may take it in hand, and enjoy the fun as well as the music.

—:O:—

NAUTICAL SONG.—“Our Cap’n”: Words and music by *Cedric Raff*. (Louis Honig). This is a capital song, there is a good swing about it, and the words are inspiring. Baritone singers will find it a taking song. The latter part of each verse would make a good unison chorus. It is popular already with a large number of leading soloists.

—:O:—

SONG.—“Dark Flodden Field”: Words and music by *Alex. Adamson*. (Bayley and Ferguson). This is an effective Scotch song, suitable for tenor and bass voices. The story is well told, and the music is very suitable to the words.

—:O:—

FOUR CHRISTMAS CAROLS. : By *Herbert C. Morris*.—(Novello and Co.). “Christmas Bells,” “The Boy’s Dream,” “Christmas Day,” and “Bring Holly Bough.” These are effective, and will be acceptable for the coming season. The first and last named are particularly pleasing.

—:O:—

ORGAN MUSIC: (Published by R. Cocks and Co., London).—The recital series, consisting of original pieces by *E. H. Lemare, W. Wolstenholme, F. Capocci, Alfred Hollins*, and other eminent composers. These compositions are of great excellence and variety, and will be found useful for recitals or as studies.

—:O:—

TWO ORGAN MOVEMENTS: “The Question,” and “The Answer,” by *W. Wolstenholme*. (R. Cocks and Co.) These movements are original and effective, and we can strongly recommend them to the notice of organists in search of novelty.

## A NEW NAUTICAL SONG.

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### About Artists.

Madame Patti will sing at the Albert Hall on December 4, but she proposes to spend the winter on the Continent.

—:O:—

M. Paderewski has written an opera, for the production of which he has definitely accepted an offer. He was under contract for a concert tour; this has been cancelled, and he has decided not to return to London till next year.

—:O:—

Madame Dalglish has composed an operetta for the Lyric Theatre. She received her training from Dr. C. W. Pearce, at Trinity College, London.

—:O:—

Mr. Plunket Greene has relinquished his American tour.

—:O:—

Mr. Harold A. Jeboult, F.R.C.O., is appointed organist and choir master of St. Mary’s Parish Church, Taunton. Mr. Jeboult is a native of Taunton.

—:O:—

Herr Richard Strauss has after all refused the post of conductor of the Opera House, Hamburg, and will remain at Munich.—Carl Goldmark has just finished a new opera, “The Prisoner of War,” based on the story of Briseis and Achilles.

—:O:—

Mr. Richard Richards, A.R.C.O., conductor of St. James’ Choral Society, Wandsworth, Birmingham, has been presented with a handsome ivory bâton, gold mounted, an address, and several musical works at the opening of the fourth Session of the Society.

—:O:—

The Princess Christian has accepted the dedication of an Album of ten classical songs, edited by Mr. Bispham, and to be published by Messrs. Forsyth.



MISS MAUD MacCARTHY.



The grandfather of the eminent tenor, Mr. Edward Lloyd, as we learn by an interesting letter from Mr. Robert Marr, of Edinburgh, in the October *Musical Times*, was the uncle of Dr. Hopkins of the Temple, and was the first bandmaster ever appointed to the Scots Guards. The ancestors of many of our best musicians were, however, connected with military bands. Sir Arthur Sullivan's father was a bandmaster and was teacher of the clarinet at Kneller Hall. Sir Alexander Mackenzie's great-grandfather was a bugler in the Forfar Militia, and afterwards served under Wellington. Mr. Sims Reeves's father was a bandsman.

—:0:—

M. Lamoureux has arranged to give ten orchestral concerts in three separate series at Queen's Hall on various dates between November 3rd and May 4th next.

—:0:—

Mr. John Thomas (harpist to the Queen), is among those who have been honoured by receiving the Jubilee medal from Her Majesty.

—:0:—

Mr. Albert Ham, Mus.Doc., Dublin, F.R.C.O., has been appointed organist of the Cathedral, Toronto. Dr. Ham has been organist of St. John's, Taunton, for some time.

—:0:—

M. Guiseppe Maggi, the baritone who appeared at Covent Garden last month, made his début at Milan, in 1889. He has sacrificed medicine for music.

—:0:—

A biography of Sir Arthur Sullivan is to appear shortly.

—:0:—

Mr. W. H. Cummings has accepted the post of President of the North London Male Voice Choir, of which Mr. Munro Davison, F.R.C.O., is conductor.

—:0:—

Sir Herbert Oakeley, Mus.Doc., has returned to Dover, after a long holiday on the Continent.

—:0:—

Mr. T. Harris-Watson, who, it will be remembered, recently left Bristol Cathedral for Christ Church Cathedral Dublin, has been elected to Trinity College, Dublin, in connection with his present appointment.

—:0:—

Giacomo Puccini, is composer of "La Bohème." He was born at Lucca in 1858, and while under Ponchielli, was a fellow student of

Mascagni. A writer in a contemporary states:—"I once asked to meet Mascagni at lunch, and my host hinted that he would play us some numbers from a new opera afterwards. Mascagni was as merry as a cricket until he went to the piano. Then for an hour he played nothing but Puccini's music, and when he had finished, he rose and said enthusiastically in Italian, 'Puccini! Ah, he is the master of all of us.'"

—:0:—

Miss Clara Butt made her first appearance on the concert platform in Berlin last year. The German Emperor and Empress were present at the concert, and afterwards invited the vocalist to the New Palace at Potsdam, where she sang a selection of songs after dinner, and was highly complimented by her Imperial hosts.

—:0:—

A good story is told concerning Signor Mascagni and an organ-grinder. The man was stationed beneath Mascagni's window, grinding away the Intermezzo from "Cavalleria Rusticana" at so rapid a pace, that the composer could stand it no longer. He rushed into the street, and, seizing the handle of the instrument, turned it at the proper tempo, explaining to the sulky fellow that he himself wrote the music and ought to know how it should be played. The man was still sullen, his dignity as an organ-grinder and artist doubtless being wounded; but presently a broad smile passed across his face, and next morning he appeared before the composer's house with a huge placard on the front of his barrel-organ inscribed, "Pupil of the celebrated Mascagni."

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—:O:—

A course of lectures are being given by Mr. F. Corder, F.R.A.M., on Dramatic Music. They will be followed by lectures by Mr. Charles Williams, on "The Development of the Etude." Each lecture will be illustrated by artists of eminence.

—:O:—

**ROYAL COLLEGE OF MUSIC.**

The annual examinations for Associate of the R.C.M., will take place in April, 1898. The Syllabus is now ready, and may be had at the College.

—:O:—

**TRINITY COLLEGE, LONDON.****LOCAL EXHIBITION AND NATIONAL PRIZE WINNERS FOR THE SESSION.**

Senior Prize in Musical Knowledge.—Fanny J. Hills (age 14), Isle of Wight Centre.

Senior Prize in Pianoforte Playing. — May Tallant (age 16), Ramsgate Centre.

Local Exhibition in Pianoforte Playing.—Margaret M. Culbert (age 17), Glasgow Centre.

Local Exhibition in Singing.—Kate Anderson (age 17), Bristol Centre.

Intermediate Prize in Musical Knowledge.—Marion M. S. Taylor (age 19), Glasgow Centre.

Junior Prize in Musical Knowledge.—Agnes Mary Maloney (age 15), Albury (N.S.W.) Centre.

Local Exhibition in Organ Playing.—Alice Woodcock (age 17), Preston Centre.

Local Exhibition in Violin Playing.—(Not yet awarded.)

—:O:—

**UNIVERSITY OF DUBLIN.****FACULTY OF MUSIC.**

The following Degrees have been conferred:—

*Doctor in Music*:—Albion Percy Alderton, Kingston-on-Thames; Herbert Botting, Brighton;

Hamilton Robinson, London; Frederick George Shinn, Sydenham.

*Bachelor in Music*:—Frederick W. Bussey, Pembroke; Arthur Docksey, South Shields; Percy Godfrey, Canterbury; Arthur Hey, Swansea; Alfred Livingstone Hirst, Twickenham; Arthur Lyne, Wilmslow; William A. Montgomery, Dumfries; George H. Moreton, Plymouth; William Rigby, Bury (Lancashire); Thos. Webb, Weston-super-Mare; Henry W. Weston, London.

Another gentleman, Ernest Lindop, of Wigton, has also satisfied the examiners, but has not yet presented himself for his Degree.

Twenty gentlemen have passed the first examination for the Bachelor's Degree.

**Bristol Notes.**

The prospects of the coming musical season in Bristol are, on the whole, encouraging. We have a large number of Concerts to look forward to, and some of these the best possible of the kind. For the first time we are to hear Dr. Hans Richter's Orchestra in our city (too late in the month for notice in this letter), and Herr Brodsky's String Quartet, the latter on more than one occasion. These attractions will, no doubt, draw crowded audiences—indeed, report says that at the Richter Concert there will not be a vacant seat in Colston Hall.

The Ladies' Nights of the Bristol Madrigal, Orpheus, Glee, and Bristol Glee-Men's Societies will be given as usual, and other Serial Concerts, such as Miss Mary Lock's, are also announced.

Pianoforte Recitals and Musical Lectures are to be given from time to time, and M. Eugen d'Albert will pay us a visit in November.

There is, however, a reverse side to this picture of musical activity, and we are face to face with two disappointing facts. One is that we are to have no orchestral music (with the exception of the Richter Concert) other than that offered by amateur societies, who meet weekly for practice and occasionally give an "open night"; the other is that the Bristol Musical Festival Society is no longer in existence. Various schemes for amalgamating it with the Bristol Choral Society have been promulgated—so far without success—and the older choral body is disbanded. Its members naturally regret this deeply, and in accordance with the expressed wishes of a large number of them their former Conductor, Mr. Daniel Rootham, has formed a new Choral Society, which now numbers

240 members, and meets once a week for rehearsal. Cowen's *Sleeping Beauty* is the work just put in hand.

No announcement is yet made with regard to Mr. George Riseley's Organ Recitals, but we hope soon to hear that they are to be re-commenced. It is now some time since they have been regularly given, and they have been very much missed.

One or two Concerts of interest have already taken place, which must be briefly noticed.

Miss Blanche Smith, Mus. Bac., offered an attractive programme at the All Saints' Hall on Oct. 5th. Herself responsible for the Pianoforte Solos, she had engaged a strong band of helpers, including Miss Brotherhood, Violin; Mr. Percy Lewis, Cello; Miss Marion Harris and Mrs. Baker, Vocalists; and Mr. Ernest Young, Reciter.

Two young artistes of great promise and considerable present attainment, now resident in our midst, Fraulein Inga Schumann, Violinist, pupil of Dr. Joachim, and her sister, Fraulein Hildegard Schumann, Pianist, pupil of Herr Raif, made their first appearance in public on Oct. 13th, when a large audience assembled to hear them. They were assisted by Miss Greta Williams, Associate R.A.M., whose success as a singer is well known. The programme was interesting, and calculated to test the musical capabilities of the performers; and that their efforts were appreciated was shown by the frequent and cordial applause of the listeners.

Miss Florence Cromey, our leading soprano singer, gave a grand evening concert at Victoria Rooms, on October 20th, before a large audience. She was assisted by Mademoiselle Marie Adolphy, violin; Miss Dora Blinkhorn, and Miss Marion Glass, piano; Mr. E. Pavey, violoncello; Mr. Dean Trotter and Mr. Watkin Mills, vocalists; and Mr. Ernest Young, reciter. Miss Cromey's chief effort was "Elizabeth's Prayer," from *Tannhäuser*, which won her loud applause and a recall. Later on, Mr. J. L. Roeckel accompanied two pleasing little songs of his own composition, to which Miss Cromey did full justice. The programme, which cannot be noticed in detail, was judiciously varied, and was evidently greatly enjoyed by the listeners. Mr. Watkin Mills is always popular here, and on this occasion proved most good natured in the matter of encores. A special feature was the violin playing of Mdlle. Adolphy, which is characterised by remarkable facility, grace, and sweetness. More power and depth will no doubt come in future years. The accompanists proved themselves thoroughly equal to their tasks, and materially contributed to the success of the evening.

M. J. R.

### Odd Crotchets.

Words expressing a vague meaning—advertisement:—Wanted, an Organist, or Organist and Choir-Trainer, for Parish Church of N——; Lady or Gentleman. Young man's reply:—"Dear Sir, being both for many years, I beg to offer myself as a candidate."

—:o:—

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—:o:—

In a public school examination an eccentric examiner demanded: "What views would King Alfred take of universal suffrage, the conscription, and printed books, if he were living now?"

The ingenious pupil wrote in answer, "If King Alfred were still alive, he would be too old to take any interest in anything."

—:o:—

Many old and curious customs are still kept up in Oxford. The members of Queen's College are still daily summoned to dine in hall by the sound of a silver trumpet, instead of by the chiming of a bell, as elsewhere. Here, too, is observed every Christmas Day, the ancient ceremony of ushering in the boar's head with the singing of a carol.

—:o:—

Haughty Lady (who has just purchased a stamp): "Must I put it on myself?"

Post-office assistant (very politely): "Not necessarily, ma'am; it will probably accomplish more, if you put it on the letter."

—:o:—

The paper for Bank of England Notes is always made from new white linen—never from rags or anything that has been used before. So carefully is the paper prepared, that even the number of dips into the pulp, made by each workman, is registered on an automatic dial.

—:o:—

A young man who played by ear had just finished several numbers at the piano. "I notice you play without music," said a musician, "Oh," responded the youth, with evident pride, "I don't know one note from another." "I thought so," commented the musician, and the silence was extremely pianissimo.

—:o:—

The Schoolmaster Abroad.—The following was seen, not very long ago at a railway station, in a well-known locality:—"Kno haddmetanse except on business—bi horder of thee Directturs."

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### London and Provincial Notes.

CRYSTAL PALACE.—Weber's romantic "Oberon" overture opened the concert on Saturday, Oct. 16th, and the symphony was Beethoven's rugged C minor, which was of peculiar excellence. A welcome opportunity was presented of again hearing Mr. Edward German's symphonic poem, "Hamlet," composed expressly for the Birmingham Festival of this year. A good performance was obtained under Mr. German's direction. The soloist was little Maud MacCarthy, a wonderful violin player. She played Max Bruch's somewhat dull Scottish Fantasia, curiously termed a "concerto" by its author, with remarkable power and feeling; all its difficulties seemed to be mastered with ease, and, for so young a child, her tone and intelligence were quite remarkable. Miss Clara Butt's rendering of an aria from Saint-Saëns "Samson et Dalila" showed how much she had profited by her recent studies.

—:O:—

ROYAL COLLEGE OF MUSIC.—The students' concerts at the Royal College of Music were recommenced on the 20th October with a well-chosen programme. It was pleasant to hear Brahms' pianoforte trio in C, Op. 87, for this work is much neglected by concert givers. An effective rendering was given of the composition on this occasion by Messrs. John Ireland, Samuel Grimsen, and R. Purcell Jones, and the second-named student subsequently further showed his great command of his instrument by an admirable rendering of Bach's famous Chaconne for violin solo. There was also much that was praiseworthy in the interpretation, led by Miss Mary Noverre, of Dvorák's string quartet in F, Op. 96. Miss Hester Hardman, who played Chopin's Barcarole, Op. 60, should cultivate a more sympathetic touch. Some songs, by Fjellitz, were interpreted with considerable expression by Miss Morfydd Williams, and Mr. Harry Dearth made effective use of a fine bass voice in Maud White's "Devout Lover."

—:O:—

CHELTEMHAM.—A new venture has been tested during the past month by the Corporation. The Town Band has been engaged, at a fixed salary, to give three band recitals daily in the Winter Garden, a building in its present state quite unfit to give good results in the way of Musical performances. It is large enough to hold three thousand persons, such numbers having been brought together on many occasions at the Triennial Festivals under the direction of Mr. J. A. Matthews. But at present the vast building offers no attraction beyond skating and tennis playing. It is hoped that something will soon be done towards making it a useful and

effective place for musical enterprise. It has proved serviceable in the past, but always very costly to those using the building. The Town Band has done its best to entertain visitors.

On Saturday afternoon, October 16th, Mr. Plunket Greene and Mr. L. Borwick gave an attractive song and piano recital. Both artists were well received by a large audience. The Opera House has had a good share of patronage during the past month, and excellent companies have appeared. This month's programme is attractive, and includes D'Oyley Carte's Opera Company and "La Poupee," the new comic opera from the Prince of Wales' Theatre, London. The Festival Society's first subscription concert, on Tuesday evening, November 16th, will take place in the Assembly Rooms. Madame Albani and her talented party of artists will take part, and the programme will consist, for the most part, of the same music rendered by command of Her Majesty the Queen at Balmoral Castle, on October 18th. The sale of tickets has been very extensive, and a brilliant success is expected.

THE QUEEN AND THE FESTIVAL SOCIETY.—At the opening meeting of this, the 28th season, the members passed a resolution of congratulation to Her Majesty the Queen upon her long and happy reign, coupled with expressions of joy that Her Majesty had been able to endure the fatigue and excitement of this auspicious year. An address was duly forwarded by the conductor, Mr. J. A. Matthews, with prints relating to the Jubilee celebrations held in Cheltenham, in which the Festival Society has taken part. The following reply has been received:—"The Private Secretary has received the Queen's commands to thank Mr. John A. Matthews for the kind and loyal expressions contained in his communication of the 12th inst., together with the enclosure which accompanied it."

—:O:—

CARDIFF.—Mrs. Alfred Morris, L.R.A.M., gave a very clever and interesting lecture on Tuesday, October 14th, at the Cory Hall, on "The Voice: Its Use and Abuse," with practical illustrations. Mrs. Morris has the great *sine qua non* of a successful lecturer: she thoroughly understands her subject, and makes it interesting to others. The vocal illustrations were given by Miss Alice Mordey and Miss Mabel James. The lecture was made still more enjoyable with lantern illustrations.

—:O:—

GLOUCESTER FESTIVAL.—A meeting of the Standing Committee of the Gloucester Festival Stewards was held at the Guildhall, October 22nd, the Very Rev. the Dean (Dr. Spence) in the chair. Sunday, September 4th, was fixed as the date for

the commencement of next year's Festival in Gloucester.—The Dean announced that he was now quite prepared to fall in with the wishes of the Stewards with regard to the abolition of the free Friday evening Nave service; and a resolution was passed thanking Dr. Spence for his kindness, and asking him to be good enough to preach the sermon at the opening service, which it was decided should take place on the Sunday afternoon at three o'clock.—Mr. A. H. Brewer submitted the sketch programme for the festival, which is as follows:—

Saturday: Three p.m., rehearsal. Sunday: Opening Service in the Nave, at Three p.m. Sir John Stainer, Dr. C. H. Lloyd, and Mr. A. Herbert Brewer, to be invited to write new works for the Service. Monday Morning: Ten a.m., rehearsal (Cathedral). Evening: Seven p.m., rehearsal (Shirehall). Tuesday Morning: "Elijah" at 11.30. Evening: Cathedral, "Requiem" (*Brahms*), "Variations" (*Brahms*) (on a theme of Haydn's), "Creation" (*Haydn*) Part I. Wednesday Morning: "Stabat Mater" (*Dvorák*), Organ Concerto, "Hymn of Praise" (*Mendelssohn*). Evening: Shirehall, short orchestral work, "Golden Legend" (*Sullivan*). Thursday Morning: new work (Dr. Parry), "Eroica Symphony" (*Beethoven*), "In exitu Israel" (*Wesley*) (double choir), "Christmas Oratorio" (*Bach*). Evening: Cathedral, Psalm 96, "Bow Down" (*Harwood*), Symphony in G minor (*Mozart*), "Last Judgment" (*Spohr*), "Hear my Prayer" (*Mendelssohn*). Friday Morning: "Messiah." A. H. Brewer, conductor.

The Stewards passed a resolution inviting Sir John Stainer, Dr. Harford Lloyd, and Mr. Brewer to write works for the Sunday afternoon service. Col. Curtis Hayward and Mr. E. T. Gardom were appointed to act as the Finance Committee to assist the conductor and secretary, as suggested in the recent report; and the Rev. Canon James and Dr. Batten were added to those gentlemen to confer with the representatives of the other two dioceses upon the question of fees payable to the soloists and other matters dealing with the expenses of the festival.

—:O:—

HEREFORDSHIRE ORCHESTRAL SOCIETY.—The Annual General Meeting of the Members of this Society was held on Monday evening, September 20th, Dr. P. Chapman being in the chair. It is satisfactory to learn that the season has been a most successful one, and that the position of the Society is very favourable, as the debt of about £32 outstanding at the end of the previous season had been paid off, and there is now a balance in hand. The number of new members and subscribers who joined during the season was 40. The following

appointments were made for ensuing season:—General Hon. Secretary, Mr. O. W. Jenkins, Elsinore, Bodenham Road; Country Secretaries, Lady Croft, Miss M. King King, Miss E. Bull; Hon. Treasurer, Mr. T. W. Allen. Conductor—Mr. G. R. Sinclair.

The last return of the Triennial Musical Festival shows that 11,236 people attended the performances during the week, and the collections amounted to £891 10s. 4d. The subscription account is still open.

—:O:—

BRISTOL.—Miss Kate Anderson, who at the distribution of Incorporated Society of Musicians' certificates by the Duchess of Beaufort at the Victoria Rooms recently was announced as the successful candidate for the vacant Bristol Scholarship at the Royal College of Music, is seventeen years of age. Though she is a native of Bristol, she has been living from her childhood in the country at Warmley, on the Gloucestershire side of the city. She was fond of music from her early childhood. She played the violin when she was eight years of age, and her voice attracted attention in chapel choirs, where she sang frequently. But she thought little of cultivating her voice till she came under the care of Miss Clarice E. Ryall Davis, of the Kingswood College of Music, some four years ago. Miss Anderson was recently awarded the Exhibition in singing (value nine guineas) offered by Trinity College, London, and open to competition for all comers in this country. Good fortune! Go on, and prosper.

—:O:—

ASHBURTON (S. DEVON).—The first rehearsal of the Choral Society was held at the Grammar School, on Thursday, October 7th. The work chosen for performance is Cowen's "Rose Maiden." Only one concert will be given, which will take place early in the New Year. Mr. Harold O. Jones is conductor, and he has been elected conductor of the Buckfastleigh Choral Society.

—:O:—

EASTBOURNE.—Miss Frances Wheatcroft, a charming young vocalist who has just returned from Italy, where she has been studying singing under Signor Felice Coen, Professor at the Venice Academy of Music, gave a concert at the Town Hall, Eastbourne, last month, before a numerous and distinguished audience, which was not slow to express its approval, not only of Miss Wheatcroft's voice, but of her style and manner of singing. A light soprano in *timbre*, it is especially pleasing in quality, and she manages it with admirable judgment, thanks to her own natural taste and the

excellent instruction she has received. Her chief songs were "Come per me sereno" (from *La Sonnambula*) and Goring Thomas's "Winds in the Trees," the latter by special request, and which so delighted the audience that they insisted on an encore, when she sang Henschel's "Lullaby." Miss Wheatcroft was assisted by Miss Alicia Jephson, whose fine voice was shown to full advantage in the air "Terra Adorata" from Donizetti's "Don Sebastiano," Levi's "When the roses blow" and Alicia Needham's "Irish Lullaby." Also by Mr. Christian Blackett, baritone, and Miss Janie Crompton a very promising and already facile pianist.

—:O:—

DOVER.—The annual report of the Choral Union has been issued for the past season. It is satisfactory to note that a balance of £11 6s. 1d. stands to the credit of the Society. Three concerts were given during the past season. Mr. H. J. Taylor, F.R.C.O., continues conductor, and E. F. Astley, Esq., M.D., J.P., is the President. "The Golden Legend" and "The Messiah" have been selected for performance during the season.

FARNWORTH.—Mr. Wm. Jones, I.S.M., has issued his annual report of successes obtained by his pupils at his School of Music. It is a very good report, and shows that excellent work is done under his able direction.

### Obituary.

Musicians will hear with regret of the death of Mr. Alfred Caldicott, Principal of the London College of Music, which took place at Worcester, after a long illness, at the age of fifty-five. Mr. Caldicott was the eldest son of Mr. William Caldicott, a Worcester hop merchant. He was educated at Worcester Cathedral School, and was organist of St. Stephen's and St. Martin's Churches at Worcester before settling in London. He was the composer of many musical works, including an oratorio, "The Widow of Nain," and thirteen operettas. He leaves a widow and four children.

IMPORTANT TO NEW SUBSCRIBERS.—A copy of the Picture of the Incorporated Society of Musicians in Conference, 1893, with a Key, will be presented to every new subscriber to *The Minim*. Annual subscription, 1/6 post free.

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